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many and Pannonia; but these later specimens show the decadence of the technique and are as inferior to the earlier ones as is the provincial terra sigillata ware to the beautiful Arretine vases.

G. M. A. R.

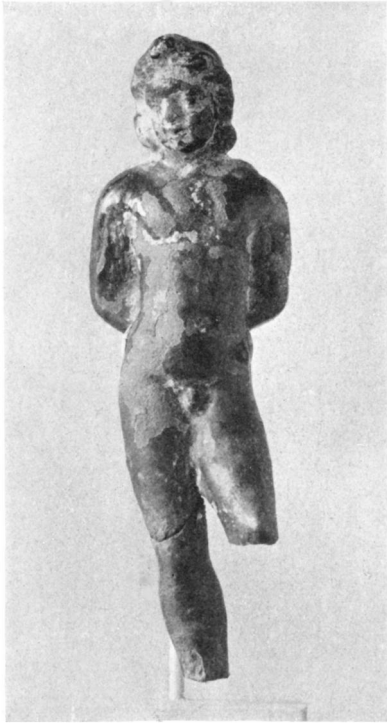


FIG. 10

CHINESE IMPERIAL FLOWER POTS

DURING the Sung dynasty the kilns of Chün-chou in Honan produced a ware which, though intended for imperial use, was meant for the women's apartments, and, as early writers put it, was not considered fit for a scholar's writing table. At that early date, the suffrage movement had not started in China, but fortunately times have changed and now the *Chün yao* has come to be appreciated. It was prized first in China, but not until the earlier pieces had disappeared and little of the ware was left; and lately also outside

China, since many of the treasures through revolutions and civil war have found their way across the water and the taste for early ceramics has grown.

The flower pots which the Museum has acquired, and which are illustrated here, used to be seen in the Forbidden City when the Empress Dowager on rare occasions admitted foreigners to her presence. Then they stood on a table in front of her throne and were filled with the season's flowers. What their history after the troubled times of the "Boxer Rows" was, I am happy to say I don't know, but they reappeared in the hands of a dealer and one of our well-known collectors on one of his visits to China saw them there and came very near acquiring them, but lost his chance. However, when later they reappeared, this time in New York, he had better luck and bought them.

It is due to the generosity and public spirit of this collector, Mr. Charles L. Freer, who considered that these masterpieces of Chinese ceramic art should be placed where they could be seen by the most people, that The Metropolitan Museum of Art was able to acquire them. They will be, if not the nucleus, at least the standard pieces to keep up the average of the collection of Chinese ceramics which the Museum is forming.

In the exhibition of Chinese pottery which we have prepared for this month, the *Chün yao* is shown under all its aspects, and ample opportunity is thus given for comparison with contemporary Chüns as well as with those Chüns which, not intended for imperial use, have a great deal of beauty in common with them, though their clay and make are different. According to tradition, the so-called Imperial Chüns were made with clay brought as tribute from Cheng-tê-Chên and of finer grain and purer than the clay found in Honan. It certainly is very fine and hard and practically answers the requirements of porcelain; though not translucent, it is hard and rings when struck. The thick glaze, which owes its beauty to copper oxides, shows in great depth streaks of color which seem to bubble up. In the fire of the kiln through the lavender opales-

cent glaze purple blotches would come up, which in their turn gave way to crimson, and in time turned to green. It was when the skill of the potter timed his work so well that the pieces came out of the kiln a brilliant red that his highest aim was attained. The pieces all over of the color of roses or rouge pots were most appreciated by the Chinese connoisseurs. These colors, as broken shards show, came to the surface from the very bottom of the glaze. In later periods the potters were able to produce these blotches of color more or less

THE ARMOR OF SIR JAMES SCUDAMORE

THE two suits of armor obtained in 1911 from the Earl of Chesterfield have finally been placed in their cases. The work of repairing and restoring them and of removing deep-seated rust from all their parts consumed far more time than was at first expected. Then, too, the task was interrupted by the installation of the Riggs Collection in the new galleries.



FLOWER POTS, CHINESE, CHÜN WARE
SUNG DYNASTY

at will; even if they could not control the red and keep it from turning brown-green or remaining purple, they could place the spots of color according to the design wanted. In our present exhibition a curious proof of this is given. In early times, however, the color effect was called natural and covered if possible the whole surface, as in our flower pots.

Another interesting question is attached to the numbers cut in the clay under the foot of the pieces and covered by the glaze. They range from one to ten and observation shows that No. 1 is the largest size, ten the smallest. Flower pots and saucers marked with the same number fit together in size. On this subject several theories exist, but the one given above seems adequate and can be tested in the present exhibition.

S. C. B. R.

These harnesses, described in the BULLETIN of June, 1913, are known to have belonged to a well-known personage of Queen Elizabeth's court, Sir James Scudamore, who was, by the way, the Sir Scudamore of Spenser's *Faerie Queene*. In the earlier article we noted that the harnesses were discovered in the attic of Holme Lacy, the ancient manor-house of the Scudamore family, where they had remained ever since the time of Elizabeth, and where, unhappily, they had been placed in a chest near an attic window where storms beat in and rust corrupted. There is no question, of course, that the armor actually belonged to Sir James; for the portrait of this personage exists showing him in one of the suits now in our gallery and the second suit is identified by means of a sixteenth-century drawing in